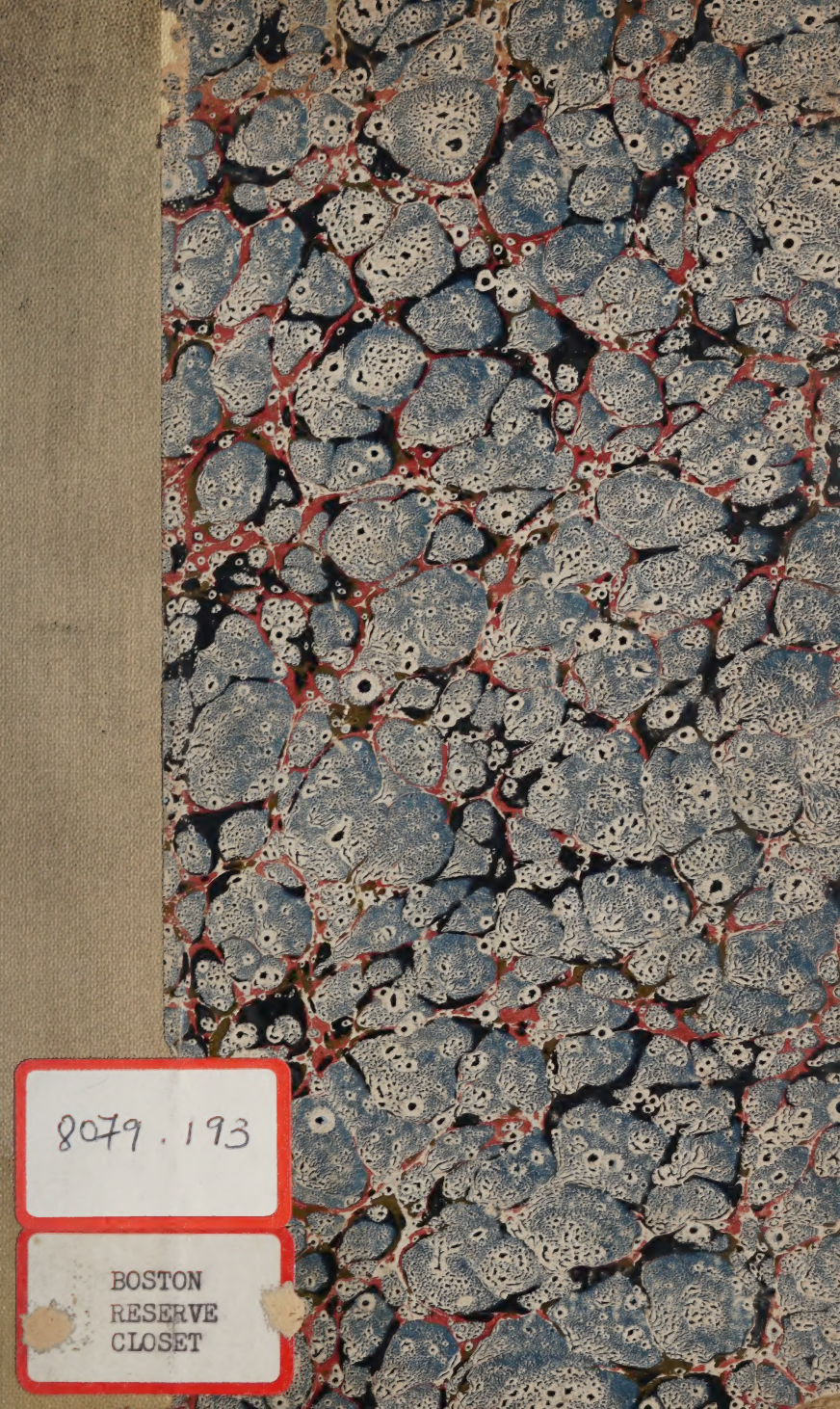
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CATALOGUE

OF THE

MacCallum Collection

OF

OLD LACES AND EMBROIDERIES,

OF LACES SHOWN BY THE

BRIC-À-BRAC CLUB,

AND OF OTHER

TEXTILES

EXHIBITED AT THE

MUSEUM OF FINE ARTS.

BOSTON, 1878.

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Frank S. Collins.
April 28, 1904

The MacCallum Collection of Laces and Embroideries represents, with some degree of completeness, the history of the manufacture. It contains examples of the earliest existing Oriental embroidery, illustrating Persia, Turkey, the Greek Islands, and lastly Italy, where, through Maglia and Coupé work, it develops into Lace, of which there are included examples of Guipure, Cushion, Tape, Rococo, Burano, Venetian, Alençon, Punto in Aria, Spanish, Venetian Rose Point, etc., etc.

The collection numbers over two hundred and sixty pieces, each of which is worthy of study, on account of the design or the work upon it. Those possessing some knowledge of this branch of art industry will appreciate the value of these examples, for the purposes of education; while the less initiated cannot but admire the exquisite beauty of many of the patterns, and will also recognize the consummate skill and patient application displayed in their execution.

Mrs. MacCallum was the wife of Mr. Andrew MacCallum, an artist in high repute in London, and a lady of unusual culture, keenly appreciative of all that is beautiful in Art. She was both an amateur and a *connoisseur*, and, during her frequent visits to Italy and the East, gathered together the present collection, which was exhibited at the International Exhibition in London, in 1874, and once since at the South Kensington Museum.

At the solicitation of some friends, Mr. MacCallum consented to lend the collection for exhibition at the Metropolitan Museum of Art, of New York, which has very generously lent it for one month to the Museum of Fine Arts, of Boston.

The MacCallum Collection is displayed in the Hall and Picture Gallery.

In the Loan Room will be found the laces and embroideries exhibited by the Bric-à-Brac Club, together with many other textiles owned by or lent to the Museum.

LACE may be divided into two kinds, NEEDLE-POINT and PILLOW-LACE.

NEEDLE-POINT lace is made with a needle over a parchment pattern.

PILLOW-LACE is made by twisting and plaiting threads round pins stuck in a cushion, according to a pattern.

Lace may be made either in geometrical patterns or in flowing patterns.

Lace made in flowing patterns is composed of a figure called GIMP, and of a ground.

The ground may be a fine network called RÉSEAU or a collection of connecting lines called BRIDES.

Ornamental stitches, called MODES, are often introduced. A heavy line, called CORDONNET, generally runs round the gimp to give it consistency.

Punto di Maglia is made by embroidery on a ground of network.

Cut-work or point-coupé is made by pulling threads from a piece of cloth, and binding together and connecting the threads that remain, according to a pattern.

Venice Point is a needle-made lace of flowing pattern. It is either *à bride* or *à réseau*, but more often *à bride*. A very beautiful kind of Venice point *à bride* is called *punto tagliato à foliami*. A very delicate variety of this is called *rose point*.

Point d'Alençon is a French imitation of Venice point. It is sometimes made *à réseau* and sometimes *à bride*. A peculiarity of this lace is that horse-hair is sometimes introduced into the *cordonnet*.

Brussels Point, probably also derived from Venice Point, is generally *à réseau*.

Valenciennes lace is a pillow-made lace. Its distinguishing feature is that it is made all of thread of the same size. There is no *cordonnet*. Modern Valenciennes generally has a square mesh.

Mechlin lace is a very delicate and pretty pillow-made lace. Its distinguishing feature is the flat thread which forms the pattern.

Besides these, endless varieties of lace of various degrees of beauty have been and are made in the countries bordering on the Mediterranean and North Seas.

CATALOGUE.

1. **Portion of an old Scarf**, made in Montenegro after a Persian design, embroidered in colored silk and gold thread, upon homespun linen ground, conventional adaptation of natural forms on geometric basis. The work shows the same upon both sides.

   About 150 years old.

2. **Portion of a Montenegrin Scarf**, of similar material and work. The design composed of chrysanthemums, treated conventionally.

   Age about 150 years.

3. **Square Piece of the same**, embroidered with colored silk upon linen to a conventional pattern on a floral basis.

   About 140 years old.

4. **Another Square** of the same description, but different design.

   Age about 150 years.

5. **Portion of a Montenegrin Scarf**, very fine silk and gold thread embroidery.

   Age about 150 years.

6. **Another Scarf** of the same description, but the design on a foliated basis.

   Age about 150 years.

7. **Narrow Montenegrin Scarf**, of similar work, in silk upon linen.

   Age the same.

8. **Montenegrin Square Embroidery**, most elaborately done in silk, the pattern being exceedingly rich and full. Age about 140 years.

9. **Three breadths of a Scarf**, of the same, embroidered in silk and gold. The work shows alike upon both sides, and the design is remarkable for its delicacy and beauty and fineness of execution.
150 years old.

10. **Perso-Indian Piece**, embroidered with a geometrically arranged design, in salmon colored and black silk upon linen. About 80 years old.
Size 30x18 inches.

11. **Perso-Indian Piece**, same as preceding. Same age.
Size 15x16 inches.

12. **Cushion Cover**, embroidered at Janina, with silk on linen; extremely bold in color and treatment. About 130 years old.
Size 39x15 inches.

13. **Small Piece of a Towel Border**, Janina, embroidered in silk. Same age.
Size 14x9 inches.

14. **A Similar Piece**, with designs of animals. About 130 years old.
Size 14x9 inches.

15. **Piece of a Janina Border**, embroidered in silk to a fine and elaborate design. Same age.
Size 13x7 inches.

16. **Pillow Cover**, embroidered with silk and gold thread; a very unique design. 200 years old.
Size 13x7½ inches.

17. **Pillow Cover**, embroidered with silk upon linen. Janina work. About 130 years old.
Size 23x7½ inches.

18. **Portion of a Bed Cover**, embroidered in colored silks upon linen; made at the Dardanelles. The design is ancient Arabian. About 150 years old.
Size 35x19 inches.

19. **Portion of a Bed Cover**, of the same, embroidered upon linen to a different design. Age 150 years.
Size 48½x17 inches.

20. **Portion of Another**, of similar description, embroidered in silk upon linen. About 150 years old.
Size 46x14 inches.

21. **Bed Cover**, from the Dardanelles, embroidered in colored silk upon linen, and of a different design. Age about 140 years.
Size 19x17 inches.

22. **Portion of Scarf**, of similar workmanship but different design, embroidered upon linen in colored silks. 150 years old.
Size 17x43 inches.

23. **Curtain**, made probably at Gallipoli, embroidered in silk upon linen; a large and splendid piece. Age about 150 years.
Size 6x7 feet.

24. **Similar Curtain**, but of different design. Same age.
Size 5½x8 feet.

25. **Large Curtain**, of the same, embroidered in silk after a bold conventional Persian pattern. This is a beautiful example and the work exceedingly fine. Age about 140 years.
Size 4x7½ feet.

26. **Montenegrin Scarf**, silk embroidered on linen, old style, and alike on both sides.
About 130 years old.

27. **Montenegrin Scarf**, similar style and workmanship.
About 130 years old.

28. **Part of a Montenegrin Scarf**, delicate workmanship.
About the same age.

29. **Another Scarf**, design unusual and delicate.
Of same date and workmanship.

30. **Montenegrin Scarf**, similar workmanship, different design.
About 125 years old.

31. **Square of Linen**, embroidered with silk; used as a head dress cover. About 110 years old.
Size 48x36 inches.

32. **Piece of Linen Cover**, embroidered with silk in blue, yellow and red, from Jerusalem. About 240 years old.
Size 38x38 inches.

33. **Another**, also embroidered upon linen. The embroidery is alike on both sides and of the same age.
Size 53x48 inches.

34. **Table Cover**, embroidered in silk and gold, upon pink satin, at Gallipoli, in Turkey; the design is from Morocco.
Size 4x4½ feet.

35. **Lady's Veil**, embroidered at Broussa, in silk and gold upon linen ground. About 80 years old.
Size 44x44 inches.

36. **Turkish Gold Embroidered Square**, embroidered at the ends only.
About 60 years old.

37. **Constantinople Embroidered Square**, silk and gold border.

About 60 years old.

38. **Portion of a Turkish Silk Scarf**, embroidered in silk at end only, upon linen ground.

About 60 years old.

39. **Border of Turkish Towel**, in silk and gold, with gold lace edging, embroidered upon linen. About 75 years old.

Size 28x7 inches.

40. **Turkish Lady's Sash**, very fine silk and gold work, upon linen, embroidered both sides alike. About 75 years old.

Size 9½x10 inches.

41. **Turban Cover**, embroidered in various colored silks upon linen, at Damascus, alike on both sides; copied from European design. 80 years old.

Size 36x36 inches.

42. **Small Cushion**, embroidered at Salonica, in silk upon linen. About 90 years old.

Size 19½x8½ inches.

43. **Piece Salonica Embroidery**, silk upon linen. About 80 years old.

Size 9x17 inches.

44. **Another Piece** of the same, but of different design. About 90 years old.

Size 15x9½ inches.

45. **Piece of Salonica Embroidery**, silk upon linen. Age about 90 years.

Size 17x9 inches.

46. **Piece of Linen** embroidered in silk, near Salonica. Age about 80 years.

Size 11x9 inches.

47. **Another Piece** of the same kind, but different in design. Age the same.
Size 19x14 inches.

48. **A Square Piece** of the same style of work, upon linen ground. About 90 years old.
Size 18x18 inches.

49. **Border** of colored silk upon linen ground, made at Kasanlik, in Turkey in Europe. About 150 years old.
Size 26x8½ inches.

50. **Pillow Cover** of the same, richly embroidered with silk; both sides alike. About 150 years old.
Size 16x22 inches.

51. **Kasanlik Cushion Cover,** embroidered with colored silk. About 140 years old.
Size 18x18 inches.

52. **Cushion Cover,** in various colored silks upon satin ground; done in Montenegro. About 150 years old.
Size 45x15 inches.

53. **Cushion Cover,** from Bosnia, red silk on linen ground.
170 years old.

54. **Bosnian Border,** embroidered in red silk upon fine linen. 150 years old.
Size 8x68 inches.

55. **Border,** made in Bosnia, red silk upon linen; foliated pattern. 200 years old.
Size 8x68 inches.

56. **Border,** of the same kind, red silk upon linen; design composed of grotesque animals. 200 years old.
Size 5x20 inches.

57. **Bosnian Border**, red silk upon linen; grotesque figures. This piece is extremely fine both in design and workmanship. Age about 200 years.
Size 4x21 inches.

58. **Another Bosnian Border**, of similar workmanship, and same age.
Size 15x3 inches.

59. **Border**, of the same description, different design, red silk upon linen. Age about 200 years.
Size $3\frac{1}{2}$x30 inches.

60. **Another Piece** of the same, interlaced ornament. About 200 years old.
Size 31x$3\frac{1}{2}$ inches.

61. **Bosnian Silk Border**, foliated ornament on geometric basis. About 200 years old.
Size 25x$2\frac{1}{2}$ inches.

62. **Italian Embroidered Border**, of pale blue and yellow silk on white ground. About 100 years old.
Size 48x$4\frac{1}{2}$ inches.

63. **Italian Embroidered Border**, of pink and green silk on white ground, with gold thread symmetrical ornament perforated. About 90 years old.
Size 28x7 inches.

64. **Italian Embroidered Border**, pink silk on white ground with gold thread symmetrical foliated ornament. About 100 years old.
Size 18x3 inches.

65. **Italian Border**, of pink silk on linen. About 150 years old.
Size 24x3 inches.

66. **Bosnian Border**, pink silk upon linen. 230 years old.
Size 11x3 inches.

67. **Italian Border**, of red and white and saffron silk on white ground, ornament on geometric basis. About 80 years old.

Size 21x3 inches.

68. **Italian Embroidered Border**, of tinted silks and gold thread on white ground, scroll plaited ornament. About 60 years old.

Size 19x3½ inches.

69. **Turkish Table Cover**, of various colored silks on white ground, with silk lace border; style of old Salonica. Age 170 years.

Size 36z36 inches.

70. **Turkish Veil**, embroidered in various colored silks and gold thread on muslin ground, with foliated ornament. About 30 years old.

Size 48x31 inches.

71. **Italian Embroidery on Satin**, with miniature picture medallions, spangles and colored crystals. About 30 years old.

Size 24x15 inches.

72. **Portion of Turkish Silver Lace** and colored silk embroidery, on yellow gauze ground. About 40 years old.

Size 34x19 inches.

73. **Portion of Italian Square** of colored silk embroidery, on canvas ground, scroll ornament. 90 years old.

Size 17x25 inches.

74. **Italian Colored Silk Embroidery**, on brown gauze ground, geometric ornament. Late 18th Century.

Size 21x16⅓ inches.

75. **Italian Silk Embroidery**, scroll ornament, on silk gauze ground. About 55 years old.

Size 30x9 inches.

76. Italian Silk Embroidery, scroll ornament, in silk on brown gauze ground. 18th Century.
Size 28x6½ inches.

77. Italian Colored Silk Embroidery, geometric ornament, 40 years old.
Size 12x22 inches.

78. Portion of Italian Thread and Silk Embroidery, of colored silks on brown gauze ground, ornament on geometric basis. About 80 years old.
Size 39x4½ inches.

79. Italian Thread and Silk Embroidery, on white ground; grotesque birds. 18th Century.
Size 11x20 inches.

80. Italian Linen Band, embroidered on yellow silk, perforated or coupé work. About 80 years old.
Size 23x2½ inches.

81. Six Pieces of Italian Border, coupé work.
18th Century.

82. Italian Perforated Square. About 30 years old.
Size 22x22 inches.

83. Pillow Case, of colored silks on linen ground; open work and embroidery with grotesques; done in Morocco after an European design. 75 years old.
Size 18x15 inches.

84. Italian Border, of coupé work, embroidered in silk, pale colors, with point lace squares and diaper ornament. About 60 years old.
Size 18x6½ inches.

85. Italian Linen, perforated and embroidered, large pattern.
Size 86x52 inches.

86. Italian Embroidery (taken from the dress of a Madonna), on red silk ground with silk and gold, perforated. Very rare and beautiful piece. 16th or end of 17th Century.
Size 34x34 inches.

87. Pair of Small Open Work Linen Squares, coupé work, with needle point perforations. 17th Century.
Size 5x5 inches.

88. Linen Border and fringe needlepoint open work. 17th Century.
Size 18x7 inches.

89. Portion of Linen Border, with vandykes, embroidery and coupé work. 17th Century.
Size 13x2 inches.

90. Portion of Linen Border, embroidery and coupé work. 17th Century.
Size 36x6 inches.

91. Linen Square, embroidery and coupé work. 17th Century.
Size 18x6½ inches.

92. Linen Square, with vandykes, embroidery and coupé work. 17th Century.
Size 14x10½ inches.

93. Portion of Coupé and Embroidered Border. 17th Century.
Size 2½x30½ inches.

94. Embroidered Border, with coupé work. 17th Century.
Size 28x2¾ inches.

95. **Portion of Coupé and Embroidered Border**, with fringe. 17th Century.
Size 21x3½ inches.

96. **Linen Border** of needlepoint and vandyke fringe. 17th Century.
Size 30x3½ inches.

97. **Similar Border** of needlepoint embroidery with fringe.
Size 47x4 inches.

98. **Portion of Linen Border**, needlepoint embroidery.
Size 13½x3¾ inches.

99. **Linen Border**, embroidered with needlework.
25 inches long.

100. **Needlepoint Corner Piece.**
Size 6x5 inches.

101. **Border of Needlepoint.**
Size 30x3 inches.

102. **Needlepoint Border**, of a similar description.
Size 9x4½ inches.

103. **Portion of Needlepoint Border.**
Size 7½x9½ inches.

104. **Needlepoint Border**, scroll ornament.
Size 28x7 inches.

105. **Portion of Needlepoint Border.**
Size 15x2½ inches.

106. **Narrow Linen Border**, needlepoint.
Size 22½x1¼ inches.

107. Border of an Oblong Altar Cloth, of cut linen work, embroidered, edged with small vandykes of pleated thread work. Italian. Early 17th Century. This kind of work has been called "Punto Reale," while the vandyked edging is a very early form of pillow lace, and was known as "Merletti à piombini."

Size 2x36 inches.

108. Strip of Cut Linen Work, edged with vandykes of plaited thread work. Italian. Early 17th Century.

Size 2½x16 inches.

109. Portion of Needlepoint Broad Border, embroidered muslin, with coupé work.

Size 24x24 inches.

110. Embroidered Muslin Square of needlepoint with linen border.

Size 15½x20½ inches.

111. Portion of Coupé and Embroidered Border, linen.

Size 22½x2½ inches.

112. Portion of Linen Border, coupé and embroidered work.

Size 6x4 inches.

113. Border of Linen, with coupé and embroidered work.

Size 2½x37 inches.

114. Narrow Border, coupé and embroidered work.

Size 51x¾ inches.

115. Gaiters, of Persian Pattern, coupé and embroidered work.

116. Portion of a Broad Border, coupé work and point D'Aguille.

Size 14x6½ inches.

117. Muslin Border, coupé and point D'Aguille.
Size 17x2½ inches.

118. Small Maglia Square.
Size 4½x4½ inches.

119. Part of Maglia Border.
Size 12x6 inches.

120. Portion of Maglia Border.
Size 36x6 inches.

121. Portion of Maglia Border.
Size 22x10 inches.

122. Maglia Border, with designs of grotesque birds.
Size 20x2½ inches.

123. Portion of Maglia Border, with grotesque figures.
Size 30x11 inches.

124. Part of Maglia Border, with fringe.
Size 3½x14 inches.

125. Maglia Border.
Size 31x7 inches.

126. Strip of Veronese Tape Lace.
Size 59x3½ inches.

127. Veronese Tape Border.
Size 55x9 inches.

128. Broad Border of Genoese Guipure Lace.
Length 31 inches.

129. Portion of Genoese Guipure Square.
Size 8x17½ inches.

130. Part of Genoese Guipure Border.
Size 23x3½ inches.

131. Broad Border of Genoese Guipure Lace.
Size 12x30 inches.

132. Border of Genoese Lace.
Size 4½x60 inches.

133. Portion of Genoese Guipure Border.
Size 8x12 inches.

134. Genoese Point Stomacher, with needlepoint border.

135. Genoese Point Lace Cuff, with needlepoint border.
Size 9x4½ inches.

136. Fine Genoese Cuffs and Collar, point lace.

137. Band of Silk Pillow Lace. Italian; 17th Century. Called "Point de Milan." The pattern is composed of narrow interlacing bands of floriated arabesque. The meshes of the network are of four threads, twisted in the style of the Valenciennes "réseaux."
Size 8x24 inches.

138. Band of White Thread Pillow Lace. Italian; 17th Century. Called "Point de Milan à brides." The pattern consists of a bold flowing arabesque or scroll, intermingled with flowers and birds (parrots) with outstretched wings.
Size 5¾x22 inches.

139. Border of Pillow Lace; called "Point de Milan à brides."
Size 14x21 inches.

140. Portion of Cushion Lace Border.
Size 3½x20 inches.

141. Square of Flemish Lace.

Size 6x6 inches.

142. Rococco Cuff.

Size 6x10 inches.

143. Strip of White Thread Pillow Lace; commonly known as "Tape Lace à brides." Italian; early 17th Century. The pattern is of bold floriated scroll design.

Size 5½x60 inches.

144. Border for an Altar Cloth of white thread pillow lace. Italian; 17th Century. Commonly known as "Tape Guipure à brides." Pattern of bold floriated scroll design.

Size 5½x100 inches.

145. Portion of Italian Cushion or Pillow Lace Border. 17th Century. Pattern of bold floriated scroll design.

Size 16½x3 inches.

146. Border of White Thread Cushion Lace. Italian; 17th Century. Commonly known as "Tape Guipure à brides." Pattern of bold floriated scroll design.

Size 3x53 inches.

147. Cuff of White Thread Pillow Lace. Italian; 17th Century.

Size 3x12 inches.

148. Portion of Border of White Cushion Lace. Italian; 17th Century. Pattern of bold floriated scroll design.

Size 4x18 inches.

149. Square of White Thread Cushion Lace. Italian; 17th Century. "Tape Guipure à brides." Scroll pattern.

Size 6x7 inches.

150. Stomacher of White Thread Cushion Lace. Italian; 17th Century.

Size 10x16 inches.

151. Portion of Braid Point Border, part tape and part needlepoint. Italian.

Size 4x24 inches.

152. Border of Italian Braid Point, part tape and part needlepoint.

Size $2\frac{1}{2}$x26 inches.

152½. Italian Braid Point Border, part tape and part needlepoint. Scroll design, with flowers.

Size $3\frac{1}{2}$x126 inches.

153. Braid Point Border, part tape and part needlepoint. Italian.

Size $1\frac{1}{4}$x16 inches.

154. Narrow Border of Mixed Lace. The main stem of the design is of tape; the small open work flowers done in a manner similar to that of early Italian pillow lace. "Merletti à piombini." Italian; late 16th Century.

Size $2\frac{1}{4}$x39 inches.

155. Border of Vandykes, needlepoint tape lace. Italian; 17th Century.

Size $3\frac{5}{8}$x26 inches.

156. Portion of Greek Border.

Size $2\frac{1}{2}$x39 inches.

157. Portion of Greek Border.

Size 3x42 inches.

158. Part of Greek Border.

Size 2x26 inches.

159. Narrow Greek Border.

Size 1x21 inches.

160. Part of Narrow Greek Border.

Size 1x65 inches.

161. Portion of Narrow Border, with vandykes.

Size $1\frac{1}{2}$x18 inches.

162. Portion of Border. Greek. Grotesque pattern.

Size $2\frac{3}{4}$x$12\frac{1}{2}$ inches.

163. Part of Groppo Border.

Size $1\frac{1}{2}$x35 inches.

164. Piece of Pillow Lace Narrow Border. Flemish; 18th Century.

Size 2x24 inches.

165. Piece of Pillow Lace. Flemish; sometimes called "Point de Flandres" and "Fausse Valenciennes." 18th Century. The name "Fausse Valenciennes" is given to those kinds of lace having all the general features of the flat close work of Valenciennes lace, without, however, the special features of the true Valenciennes—that of diamond-shaped, four-thread "réseau." The varieties of "modes" and grounds here seen are common not only to the "Fausse Valenciennes," but also to certain Mechlin laces.

Size 2x$14\frac{1}{2}$ inches.

166. Piece of Pillow Lace. Flemish or Dutch; 18th Century. This specimen belongs to the class of Mechlin lace; the groundwork is different from that of ordinary Mechlin.

Size $2\frac{3}{4}$x16 inches.

167. Narrow Border. Flemish or Dutch; 18th Century. Same as the preceding.

Size $1\frac{1}{2}$x32 inches.

168. Piece of White Thread Pillow Lace. Probably Flemish; 17th Century. Pattern of arabesque birds, dogs, stags. The "réseau" is of a double and four thread twist and plait, similar in character to real Brussels ground.

Size $2\frac{3}{4}$x$17\frac{1}{2}$ inches.

169. Piece of Old Valenciennes Lace.

Size $1\frac{3}{4}$x20 inches.

170. Piece of Old Normandie Thread Lace. Pattern of flowers and ornamental shapes.

Size $3\frac{1}{2}$x51 inches.

171. Piece of Malines Lace.

Size $3\frac{1}{4}$x36 inches.

172. Pair of Malines Lace Cuffs.

173. Piece of Needlepoint Lace. "Point de Venise à réseau."

174. Piece of Needlepoint Lace. "Point de Venise à réseau." Venetian; 17th Century. With scalloped edge. Pattern of flowers and ornamental shapes. This kind of lace is the most delicate which was produced by the Venetians. Its essential features, being all needlework, resemble those of its successor, the "Point d'Alençon," excepting as regards the outline or "cordonnet," which in this Venetian lace is a single thread, while in the "Point d'Alençon" it is a raised line of button hole stiches. The arrangement of the meshes in the groundwork is different from that in the "Point d'Alençon." This lace is remarkable for the rich variety of fillings in or "modes." The hexagonal device which may be observed is the prototype of the heavier but still very delicate "réseau rosacé."

Size $3\frac{1}{2}$x34 inches.

175. Piece of Needlepoint Lace. "Point de Venise à réseau." 17th Century.

Size $2\frac{1}{2}$x$25\frac{1}{2}$ inches.

176. Fichu of Needlepoint Lace. "Point de Venise à réseau," or "Point de Burano." Italian; 18th Century. This piece of lace differs from the other pieces of "Point de Venise à réseau," being of a less elaborate style of ornament, and made with a rather coarser thread. The groundwork or "réseau" is somewhat cloudy, and in that particular very closely resembles the ordinary "Point de Burano."

Size $3\frac{1}{2}$x$25\frac{1}{2}$ inches.

177. Strip for Fichu, of Needlepoint Lace. "Point de Burano." Italian; 18th Century.

Size $2\frac{1}{4}$x19 inches.

178. Portion of Needlepoint Lace Border. "Point de Burano." Italian; 18th Century.

Size 3x26 inches.

179. Border of Needlepoint Lace. "Point de Burano." Italian; 18th Century.

Size $2\frac{3}{4}$x27 inches.

180. Narrow Border of Needlepoint Lace. "Point de Burano." Italian; 18th Century.

Size $17\frac{3}{4}$x$1\frac{3}{4}$ inches.

181. Strip of Needlepoint Lace. "Point de Burano." Italian; 18th Century.

Size 2x23 inches.

182. Strip of Needlepoint Lace. "Point d'Alençon." French; latter half of the 18th Century; Louis XV. The arrangement of inverted semicircular garlands rests upon a groundwork or "réseau" of buttonhole stitched hexagons. The small edging to the above consists of fine geometric devices or "modes" let into a delicate groundwork of ordinary Alençon "réseau."

Size $3\frac{3}{8}$x19 inches.

183. Small Strip of Needlepoint Lace. "Point d'Alençon." French; late 18th Century; Louis XVI. Two kinds of groundwork or "réseau" are here used; the upper one is of double twisted and looped threads, the lower one of single twisted and looped threads.

Size 3x13½ inches.

184. Strip of Needlepoint Lace. "Point d'Alençon." French; late 18th Century; Louis XVI. Same as the preceding.

Size 3¼x16 inches.

185. Strip of Needlepoint Lace. "Point d'Alençon." French; late 18th Century; Louis XVI. This specimen consists of a double thread twisted and looped "réseau, semé de pois" (covered with spots), and edged with interlacing bands; also "semés de pois" upon a ground of ordinary Alençon "réseau," surrounding six foil devices or "modes" of an unusual character.

Size 24x3 inches.

186. Strip of Needlepoint Lace. "Point d'Alençon." French; latter half of 18th Century; Louis XVI. The sprigs of ornament rest upon a double twisted thread ground or "réseau" of hexagons in the upper portion, whilst the lower part consists of sprigs and irregularly shaped insertions or "modes," arranged with a "réseau" of ordinary Alençon work.

Size 16x3½ inches.

187. Strip of Needlepoint Lace. "Point d'Alençon." French; late 18th Century; Louis XVI. The upper portion is a double thread "réseau, semé de pois;" the border is composed of sprigs of flowers.

Size 37½x3⅛ inches.

188. Strip of Needlepoint Lace. "Point d'Alençon." French; commencement of 19th Century; 1st Empire. A double thread twisted "réseau, semé de pois," bordered with a line of double leaves, and edged with single pendant leaves, indented.

Size 30x2¾ inches.

189. Flat Venetian Needlepoint Coiffure.
31 inches long.

190. Another of the same. A corner piece.
Size 20x1¼ inches.

192. Reticella Border. Italian.
Size 16x5 inches.

193. Another Border, of the same description. Italian.
Size 30x1¾ inches.

194. Portion of Italian Reticella Border.
Size 14½x2 inches.

195. Piece of Deep Scalloped Needlepoint Lace. "Punto à Reticella." Italian; 16th Century. This kind of work is sometimes called "Point de Gènes.
Size 14¼x6 inches.

196. Fine Reticella Border.
Size 34x2½ inches.

197. Same kind and style of Border.
Size 29x3 inches.

198. Border, of similar work and character.
Size 27x1½ inches.

199. Fine Reticella Border, edged with vandykes.
Size 81x3 inches.

200. Reticella Cuff.
Size 8½x4 inches.

201. Reticella Narrow Border, with vandykes.
Size 16½x1½ inches.

202. Broad Border, of the same style and workmanship.
Size 15½x6 inches.

203. Small Cuff of same description.
Size 8x1½ inches.

204. Reticella Border, with vandykes.
Size 23x1½ inches.

205. Portion of Reticella Border.
Size 13x6 inches.

206. Border of Needlepoint Lace. Somewhat in the style of "Punto in aria," commonly called "Guipure à brides." Venetian; 17th Century.
Size 33½x2¼ inches.

207. Piece of Needlepoint "Guipure à brides" Lace. Venetian; 17th Century.
Size 2¾x29½ inches.

208. "Punto in aria" Border. Venetian; 17th Century.
Size 30x2⅜ inches.

209. Lace Border. Venetian; "Guipure à brides." (Punto in aria).
Size 15x2¼ inches.

210. Venetian Lace Border. "Guipure à brides."
Size 26x2 inches.

211. Border of Italian "Guipure à brides" Lace.
Size 18½x3 inches.

212. Border of Coarse Needlepoint and Embroidery. Greco-Italian.
Size 17x3½ inches.

213. "Punto in aria" Cuff.

Size $7\frac{1}{2}$x$3\frac{1}{2}$ inches.

214. Venetian Point Reticella Border.

Size $18\frac{1}{2}$x$3\frac{1}{8}$ inches.

215. Needlepoint Tassel, with cord.

216. Venetian Point Band, with tape.

Size 27x$2\frac{1}{2}$ inches.

217. Square of Needlepoint and Tape Lace. Italian; 17th Century. The ornament is made chiefly with a narrow braid or point made tape, the sides of which are worked with a small raised outline of button-hole stitch. Probably a chalice veil.

Size $5\frac{3}{4}$x$5\frac{3}{4}$ inches.

218. Square of Needlepoint and Tape Lace. Italian; 17th Century. Venetian point in relief.

Size $5\frac{1}{2}$x$5\frac{1}{2}$ inches.

219. Venetian Needlepoint Square. 17th Century.

Size $5\frac{1}{2}$x$5\frac{1}{2}$ inches.

220 Portion of Venetian Point Border.

Size $7\frac{1}{4}$x$1\frac{3}{4}$ inches.

221. Italian Border of "Punto in aria," with vandykes.

Size 13x2 inches.

222. Border of Needlepoint Lace, with indented edge of pendant flowers. "Punto in aria." Italian; 17th Century. There is a frequent use of one kind of filling in or "mode."

Size 48x2 inches.

223. Narrow Border, of the same description.
Size 71x⅞ inches.

224. Corner of Square. "Punto in aria." Italian; 17th Century.
Size 10x6½ inches.

225. "Punto in aria" Cuff, on silk.
Size 8x3 inches.

226. "Punto in aria" Cuff, with vandyke border.
Size 15x5½ inches.

227. Small Portion of Italian "Punto in aria" Border.
Size 16x3 inches.

228. Strip of Needlepoint Lace. "Punto in aria." Venetian; late 16th Century. Floral devices set in squares, bordered by smaller floral designs.
Size 40x3½ inches.

229. "Punto in aria" Border.
Size 10x2¼ inches.

230. Narrow Italian Lace Border, with vandykes.
Size 30x½ inches.

231. Cuff, with vandyke edge. Italian; 17th Century.
Size 12x6 inches.

232. Narrow Border, "Punto in aria," with vandykes. Italian; 17th Century.
Size 19x1½ inches.

233. Italian "Punto in aria" Border.
Size 14½x1½ inches.

234. "Punto in aria" Narrow Border, with vandykes.
Size 20x1½ inches.

235. **Small Border**, with vandykes of needlepoint lace. "Punto in aria." Venetian; late 16th Century.
Size 13x4¼ inches.

236. **Border and Corners**, Venetian needlepoint lace. 17th Century.
Size 71x1½ inches.

237. **Border of Needlepoint Lace**, in vandykes. "Punto in aria." Italian; 17th Century.
Size 4x18 inches.

238. **Narrow Border of Needlepoint Lace**; the trimming of a linen cloth. "Punto in aria." Venetian; late 16th Century. Edge of indented pendant flowers.
Size 1½x24½ inches.

239. **Strip of Needlepoint Lace**, with vandykes. "Punto in aria." Venetian; late 16th Century.
Size 4½x23 inches.

240. **Border of Needlepoint Lace**, in vandykes. "Punto in aria." Italian; 17th Century.
Size 2½x20½ inches.

241. **Border of Drawn Work**, with insertions and vandyked edge of needlepoint lace. "Punto in aria." Venetian; 16th Century.
Size 3¾x19 inches.

242. **Needlepoint Lace**; probably part of an altar cloth. "Punto in aria." Venetian; late 18th Century. Border of vandykes.
Size 15h5¼ inches.

243. **A set of Five Vandykes or "Dents" of Needlepoint Lace.** "Punto in aria." Venetian; late 16th Century. Probably used as a collar; of unusual size.
Size 9x22½ inches.

244. Piece of "Punto in aria," Lace, with three vandykes. Italian; 17th Century.
Size 5¼x12 inches.

245. Italian Point Lace, with vandyke border. 17th Century.
Size 11x2 inches.

246. Piece of Needlepoint Lace. Venetian; commonly called "Guipure à brides." 17th Century. This is evidently a development of the "Punto in aria," which preceded the finer work, "Punto tagliato à foliami."
Size 13x3½ inches.

247. Border of Small Vandykes of Needlepoint Lace. "Punto in aria." Italian; 17th Century.
Size 14x2½ inches.

248. Narrow Border of Venetian needlepoint lace. Pattern in relief.
Size 16½x1 inch.

249. Narrow Venetian Needlepoint Lace Border. 17th Century.
Size 21½x1 inch.

250. Border of Venetian Needlepoint Lace. 17th Century.
Size 19½x1¼ inches.

251. Border of Needlepoint Lace. "Punto tagliato à foliami;" commonly known as Rose Point. Venetian; 17th Century.
Size 24½x1½ inches.

252. Piece of Needlepoint Lace. "Punto tagliato à foliami." Raised Venetian Point, sometimes called "Guipure à brides." Venetian; late 17th Century.
Size 162x2¼ inches.

253. Strip of Venetian Needlepoint Lace. "Punto tagliato à foliami." Called "Guipure à brides." 17th Century.
Size 19½x2¼ inches.

254. Piece of Needlepoint Lace. "Punto tagliato à foliami." Raised Venetian Point, sometimes called "Guipure à brides." Venetian; late 17th Century. The heavy raised enrichments are an exaggerated form of the slighter raised outline to be observed in some specimens of the "Punto in aria." The flat portions are varied by small open patterns or "modes" of a broad kind, but of the same character as those in finer Venetian points.
Size 86x4¼ inches.

255. Broad Flounce, of rare old Venetian Rose Point.
Size 8x147 inches.

256. Piece of Needlepoint Lace. "Punto tagliato à foliami," commonly known as Rose Point. Venetian; 17th Century. This kind of lace is noticeable for the minute stitches which enrich the edges of the flowers, and are arranged in knot forms upon the legs or "brides" holding the pattern together.
Size 3½x40 inches.

257. Border, for an altar cloth, of needlepoint lace. "Punto tagliato à foliami," commonly known as Rose Point. Venetian; 17th Century. This specimen is remarkable for its fine design, execution, and state of complete preservation. Probably the work of a nun. The details of the flowers can only be properly examined under a strong magnifying glass. The upper portion is a small border, originally made as a distinct piece from the wider portion below, to which it is attached by a small interlacing insertion of white threads twisted on a pillow. The continuous flow of the curving stems, which are studded with small conventional roses or flowers, may be traced each side of the central device to the ends of the border.
Size 5¼x50½ inches.

258. Piece of Old Italian Velvet; damask pile. Red on white ground.
18th Century.

259. Damask Pile Chair Back; very choice piece. Italian.
18th Century.

260. Piece of Pale Green Velvet; damask pile. Italian.
18th Century.

261. Yellow, Green and Purple Velvet and Damask Pile, on pale ground. Italian.
18th Century.

262. Piece of Pale Colored Damask; yellow velvet pile. Italian.
18th Century.

263. Piece of Italian Damask; yellow and red on grey ground. Made at Genoa.
18th Century.

FRANCIS & LOUTREL,
Manufacturing Stationers and Printers,
No. 45 Maiden Lane, N. Y.

LOAN ROOM.

CASE A:—

Point de Burano, Point d'Angleterre, Brussells Point, Genoa Point, Argentella, Sicilian Point, 16th century; also Italian, Danish, and Turkish Embroidery. *J. W. Paige.*

Valenciennes, with imperial crown, worked for the Empress Eugènie. *Mrs. N. Silsbee.*

Point de Venise. *Mrs. Mountford.*

Rose Point, Point de Bruxelles, de Venise and de Flanders. *Miss Brewer.*

CASE B:—

No. 1. Exhibited by *Mr. J. W. Paige.*

Point de Venise, d'Alençon, de Flandres, de Burano 18th century, Old Valenciennes, Guipure, Punto in Aria 17th century, Malines 17th century, Chalice Veil with the Doria arms and patron saints; also Italian Embroidery 18th century.

No. 2. Exhibited by *Mr. J. W. Paige.*

Of the 16th century Sicilian work, Guipure à Brides, Cutwork, Flemish Guipure, Punto in Aria, and Italian Guipure, 15th century.

No. 3. Exhibited by *Mrs. F. Brooks.*

Lacis Chalice Veil, Flemish, Point de Gène, Venetian Rose, Irish Collar, Round of Honeton, Appliqué, Guipure à Brides.

No. 4. Exhibited by *Mrs. F. Brooks.*

Large Cape Point de Venise, Old Flemish, Old Mechlin, Mechlin with imperial crown of Germany, Modern Irish Point, Brussells Lace Handkerchief, Lisle Lace.

No. 5. Exhibited by *Mrs. Wadsworth.*

Appliqué and Guipure.

No. 6. Exhibited by *Mrs. Wadsworth.*

Fichu Mechlin, Old Mechlin, Barbe and Cape Point de Venise, Point d'Arguille, Point de Venise, and Handkerchiefs modern Siena.

No. 7. Exhibited by *Mrs. Wadsworth.*

Large Altar Cloth worked by the Sisters of Sacré Cœur for Marie Antoinette, bearing her initials and the crown, Point de Venise; strip of Point d'Alençon worn by Marie Antoinette.

CASE C:—

English Lace. *Miss Bruin.*
Point de Gène. *Mrs. T. Lothrop.*
Old Blond. *Miss H. L. Brown.*
Point d'Espagne, mounted on satin dress. *Mrs. Wadsworth.*
Old Venetian. *Mrs. S. Eliot.*
Altar Cloth, Punto à Maglia 16th century. *Miss Brewer.*

CASE D:—

Punto in Aria. *Miss Ticknor.*
Old Alençon. *Miss Ticknor.*
Modern Point d'Argentin, Duchesse. *Miss Brewer.*
Train made for the Princess Elizabeth, daughter of George III. *Miss Bruin.*
Flounce, antique. *Mrs. Silsbee.*
Old Mechlin. *Miss Bancroft.*
Point de Milan, Old Flemish, Italian Guipure, Old Mechlin, Reticella, Point de Venise, de Burrano. *Mrs. A. Robeson.*
Point d'Espagne 17th century. *Mrs. H. Hunnewell.*

CASE E:—

Exhibited by *Mr. J. W. Paige.*

Punto in Aria 16th century, Point Coupé and cut work 16th century, Punto à Maglia 18th century.

By *Miss Bruin.*

Chalice Veil, a square of old Italian Lace, a curious example.

CASE Ee:—

Old cut work, *Mrs. T. K. Lothrop.*

Punto à Maglia, figures thirty inches in height, *Mrs. Wadsworth.*

Cardinal's Camice, worn by Cardinal Mattei, plaited by nuns. *Miss M. E. Williams.*

CASE K:—

With the exception of the Japanese embroideries in the centre, contains laces and embroideries worked in this city or neighborhood.

Nos. 1, 2 and 3. Embroideries on silk and satin by *Mrs. O. W. Holmes, Jr.*

In the centre. Japanese embroideries lent by *W. S. Bigelow, Lowell D. Allen* and *J. W. Paige*

No. 4. A lace dress from the lace factory at Ipswich, 1824. *Mrs. Geo. Tickner.*

Embroideries and drawn work by *Mrs. Holmes and Mr. Little.*

Embroidery on velvet. *Mrs. Damoreau.*

No. 5. Four pieces of embroidery on satin by *Mrs. Wm. G. Weld.*

Peacock feathers, by *Mr. Arthur Little.*

No. 6. Embroidery, by *Mr. Arthur Little.*

Lace. Four pieces worked by *Mrs. Gardner Brewer.* One by *Mrs. Geo. Tickner.*

Two, modern point, by *Miss Hunt.*

CASE N.

EMBROIDERIES.

Moorish Embroidery on yellow satin. *Miss A. N. Towne.*

Moorish Curtain, alternate bands of embroideries and striped silk. *Miss A. N Towne.*

Fayal or Madeira Embroidery. Birds and foliage on blue ground. *J. W. Paige.*

Greek in red silk. *J. W. Paige.*

Several specimens of Moorish Embroidery. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centrepieces are of later date. Purchased at the Centennial Exhibition.

Modern Egyptian Scarf. Cotton and silk. *Athenæum.*

Turkish Embroidery. Gold on blue ground. Modern. *J. W. Paige.*

Persian Fabrics, wall hangings, prayer rugs, etc., 16th and 17th centuries, presented, with others on the south wall, by Martin Brimmer.

CASE O.

Japanese Printed Cottons, of various and fanciful designs, presented by B. W. Crowninshield.

CASE P.

CHINESE IMPERIAL ROBE. Yellow satin embroidered with silk. Imperial five-clawed dragon.

Another of similar design on plum-colored silk. These were taken at the sacking of the Summer Palace.

Also SADDLE CLOTH AND COLLAR.

CHINESE MANDARIN DRESS.

JAPANESE DRESS, PRINTED COTTON, covered with figures of skeletons at a tea party. The above were lent by *Mrs. Edward J. Young.*

JAPANESE OUTER DRESS of white, inner of blue crape. Lent by *Mrs. T. G. Cary.*

CHINESE DRESS EMBROIDERED. Part of the wedding outfit of a mandarin's daughter. The silk embroidery on the purple outer dress is especially notable. Lent by *Mrs. Edward Cunningham.*

CHINESE EMBROIDERY. *E. B. Jordan.*

CASES Q AND R.

EMBROIDERIES AND SILKS.

A rare collection of EMBROIDERIES from HERZEGOVINA; mostly worked for bed-covers; handed down from mother to daughter for generations. *Dr. W. S. Bigelow.*

OLD TURKISH EMBROIDERY. *Miss Deacon.*

PILLOW-CASE of fine needle-work, embroidered in colored silks. Venetian.

TURKISH AND PERSIAN EMBROIDERIES. *Harleston Deacon.*

SPANISH EMBROIDERIES. *E. B. Russell.*

JAPANESE SILKS. Book of patterns of great variety.

EGYPTIAN SILKS. Patterns presented by Emil Brugsch, Commissioner from Egypt at the Centennial Exhibition.

MODERN LACE WORK. *Mrs. Damoreau.*

CASE S.

SILK TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Loaned by the Athenæum. Nos. 1, 3, 4, 10, *and* 11 *are hung in the Lawrence Room.*

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.

3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.

5. Altar Covering, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.

6. Small Tunic of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.

7. Small Altar Covering, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.

8. Covering, of emerald-colored velvet.

9. Cope, of red silk and gold, richly arabesqued. Italian. 16th century.

10. Small Altar Covering, of red stuff, with beautiful arabesques *applique* in yellow and gold. Italian. 16th century.

11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.

12. Covering, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.

13. Altar Covering, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.

14. Stole, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.

15. Large Bed-Cover, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.

16. Stole, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.

17. Another, of red silk and gold, with the Barberini bees, and a belt beautifully embroidered in gold thread. About 1595.

18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.

19. Baptismal Covering, of cut velvet, with red flowers on a gold ground. Italian. 16th century.

20. Stole, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.

21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.

22. Large Cope, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. Silk Altar Cloth, gray and white, with gold and silver flowers. Italian. 17th century.
24. Stole, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. Vest, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. Altar Cloth, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored; in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. Covering, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
28. Stole, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
29. Covering, of violet silk, embroidered in gold. Italian 18th century.
30 Cope, of cut velvet, green on green. Italian. 16th century.
31. Letter Pouch, with embroideries of silk and gold. Italian. 17th century.

CASES T AND U.

LACES.

A rich Collection, mostly of the 16th, 17th, and 18th centuries. *Loaned by Mrs. Gardner Brewer and Mrs. G. W. Wales.*

Old Flemish Pillow. *Mrs. Gibbs.*

Point de Venise, Rosalina, and Point d'Alençon. *Mrs. R. W. Greenleaf, Jr.*

Venetian Lace. Arms of Bourbon and Castile. *Mrs. Henry Adams.*

TAPESTRIES.

The three magnificent specimens of tapestry loaned to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter.

They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, *i. e.*, wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

SMALL TAPESTRY, woven at Arras in the early part of the 15th century, from a cartoon by an artist of the school of Raphael. It bears the arms of Cardinal Caraffa, and was presented by him to a church in Naples. Purchased from Sig. Alessandro Castellani.

On the walls are hung several fine specimens of PERSIAN FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to this Museum by Martin Brimmer, Esq.